

## Introduction

Art is an integral part of human existence. It is a process of learning and imbibing to appreciate art forms and to develop the aesthetic sensibility. From being sensitive to a better understanding of one's own locality and extending it to other cultures, it helps to build a harmonious society and a productive nation. Besides, individual expression, the arts provide an opportunity to study and appreciate the works of art made in the past and present.

Art constitutes, an important area of curricular activity for the development of the child's personality in all spheres. It encourages to develop creative expression and sharpness senses through keen observation of the environment. It helps in exposition to a variety of materials and identity the personal form and style of an expression. In the process of discovering space, organization, colours, forms, lines, texture, movement, sound, etc. The students develops a sense of organization and a sense of design where inculcates in him a sense of order with regard to their personal appearance, home, school and community.

Creative art involves all the elements of art forms – visual, performing and language art, drawing and painting, modeling and sculpture, pottery and ceramic pottery and creative writing and other craft forms.

### Objectives of studying art:

- Helps students to consolidate past experience and knowledge.
- Introduce students to different media and techniques and their use for creative and productive expressions for various utilities.
- Provides opportunities for development of awareness of folk arts, local arts and other cultural components leading to an appreciation of national heritage.
- Assist students to use artistic sensibility in day-to-day life situation.
- Enables a student to achieve a balanced growth as a social being in tune with one's own culture.
- Gets acquainted with the life and work of the local artists and other artists of the country and the world as a whole.
- To use resourcefully locally available materials to make beautiful and useful objects.
- It refines a sense of appreciation of the beauty of nature through the basic elements of art forms.

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## Note from Authors

For many years art in the schools was considered the least in the school subjects. Today its importance is recognized and it is correlated with practically all other school subjects. The children, who received their art growth in the yesterday of impressionable years, are today the citizens who build a better chair, design lovelier dresses, plan finer homes and beautiful city streets, rear dream cities, and produce all manner of splendid handicraft.

For the utilitarian reason for the need of art in industry as well as for its need in the cultural life of any nation, art in the school or home teaching has a double reason for its encouragement in the life of every pupil. Every pupil with a growing art knowledge, from his first kindergarten or primary school year through his finishing years of schooling, will have his eyes and mind and hands attuned and receptive to the thousand and one beauties which nature displays everywhere, often hidden for those only who have had their eyes opened. To such, life becomes fuller, more satisfying, bringing a contentment to poor and rich alike, a pleasure that riches cannot buy, an insight that poverty cannot shut out.

The art knowledge opens to all whose wish is reason sufficient, if none other existed, for art as a necessary part of well-balanced education.

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**FINE ARTS**  
*for*  
**CLASS—IX**



## UNIT-I ELEMENTS OF ART

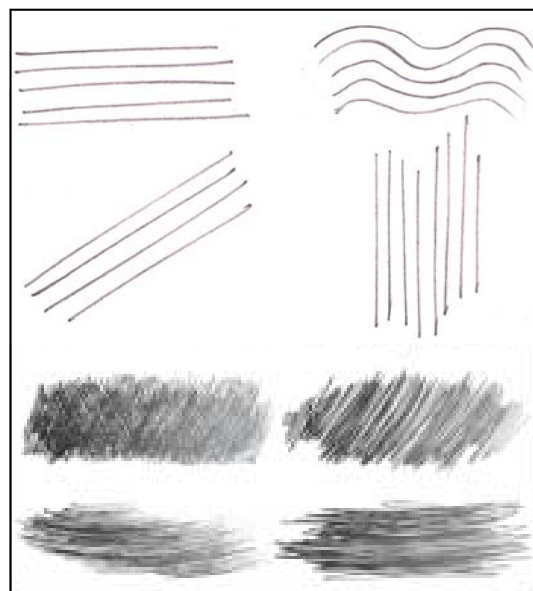


### 1. ELEMENTS OF ART

Art has given wings to the creativity for several people and has been expressed in various ways including realism, abstract, impressionism or cubism. To create a well-balanced and beautiful work of art, knowing some of the basics is essential for an artist. Here are the basics about the elements of art that can be followed to express your artistic talent.

#### Line

Lines are the first element of art and are continuous marks that are made on any surface with a moving point. It is the simplest, most primitive and most universal means of creating visual art. Lines can be used in various ways to create different compositions. They are active and always seem to be moving. A line has a width, direction, and length. It's width is sometimes called its thickness".



*Different types of lines and strokes*

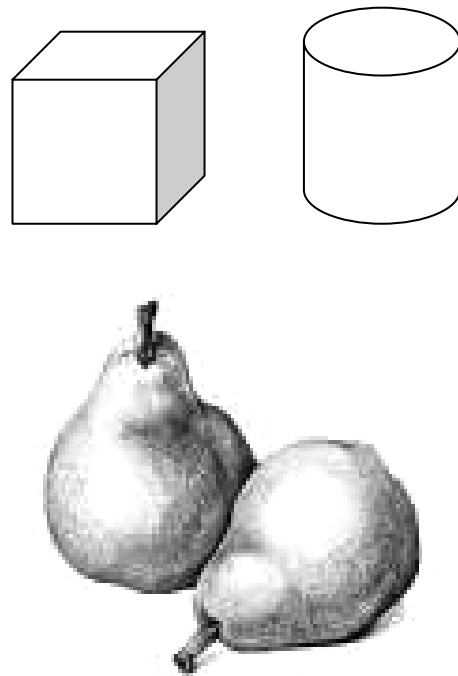
"Lines are sometimes called "strokes", especially when referring to lines in digital artwork. Every line has its own characters that represent some idea. Different types of lines are vertical, horizontal, diagonal, curved or straight in addition to either thin or thick. Straight lines are called linear when used in a piece of art work. Straight lines add affection and can make it look more detailed and challenging. Horizontal, vertical, and angled lines often contribute to creating different moods of a picture.

## 2

Horizontal lines, commonly found in landscape photography, can give the impression of calm, tranquility, and space. An image filled with strong vertical lines tends to have the impression of height, and grandeur. Tightly angled convergent lines give a dynamic, lively, and active effect to the image whereas strongly angled, almost diagonal lines generally produce tension in the image. Curved line represents slow action and restlessness. Compared to straight lines, curves provide a greater dynamic influence in a picture.

### Form

Form pertains to the volume or perceived volume. Volume is often called solidity. A form typically has three dimensions; length, width, and height. It is that quality of the object which enables us to know that it has thickness as well as length and breadth. Examples of such would be cubes, pyramids, spheres or even cylinders. Therefore, form has depth as well as height. Sculptures and decorative arts serve as good examples for form. Three-dimensional form is the basis of sculpture. However, two-dimensional artwork can achieve the illusion of form with



*Different form of objects; cube, cylinder, etc.*

the use of perspective and/or shading techniques. A shape always has two dimensions, length as well as width. This is represented as an enclosed area that is defined by color, value, space, texture and form. When lines come together, they form shapes. Shapes can be geometrical, rectangles, ovals, squares, etc.

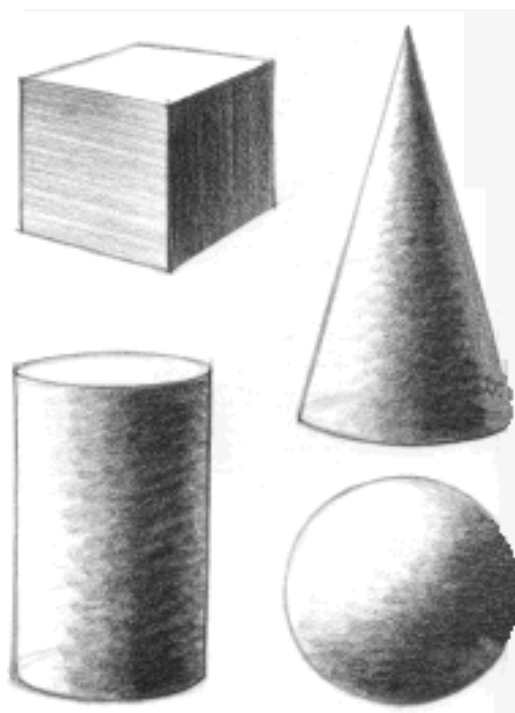


Nature forms can always be planned with common shapes or by combining several shapes. Flowers, leaves, and nature forms will be much easier to draw if they are first “blocked” in light guides lines.

## Tone

All objects or parts of nature appear to our eyes as light or dark or different degrees or “tones” of light or dark. They may be in colour, but different colours appear to our eyes as darker or lighter than others. If light or shadow falls on these parts it causes shading of different parts. Some parts dark and others light, representing the contrasting general tones of our objects.

The use of black and white crayon on gray paper is another method of drawing objects with the three-tone effects. The three tones are light, middle, and black. The middle tone may be the background. Light, middle, and dark tones are all that are needed to draw so as are few and simple tones best when using or adding tones to our drawings. These three tones can be used to draw objects with better dimensions.



*Objects showing different tones*

## Colour

Colours are produced by light waves, which are a particular type of electromagnetic radiation. We perceive colour when light striking an object is reflected back to the eye. The light waves that we can actually see are those between 400 and 700  $\mu$  in wavelength.

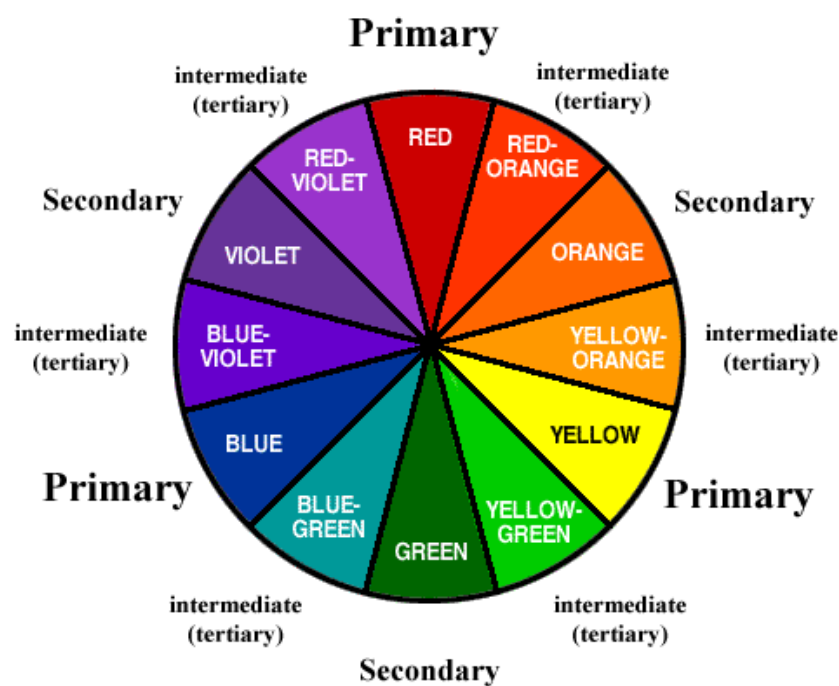
There are three properties to colour. The first is **hue**, which simply means the name we give to a colour (red, yellow, blue, green, etc.). The second property is **intensity**, which refers to the degree of brightness or purity of colours. When colour is at its full strength and is not mixed with any neutralizing agent, it is said to be 'full intensity'. A color's intensity is sometimes referred to as its "colorfulness", its "saturation", its "purity" or its "strength". A color's perceived intensity is related to its perceived brightness (brighter colors are more intense).



*Colour wheel*

The third and final property of color is its **value**. Value is measure of lightness or darkness of a colour. The normal value of any colour is its value in respect to its vertical position in colour wheel. For example, yellow, at the top is high light in value. Yellow-green is light, green is low-light etc. Those values of colour that are lighter than normal are called tints, and those values that are darker than normal are called shades. The terms shade and tint are in reference to value changes in colors. In painting, shades are created by adding black to a color, while tints are created by adding white to a color.

Yellow, red, blue, green, violet, and orange are the six important colors. Yellow, red and blue are called the **primary colours**. These three colours are original colours. No other colours are mixed together to make them. Green, violet, and orange are **secondary colours** and are made by mixing two of the primary colours. Green is made by mixing blue and yellow. Violet is the mixing of red and blue, and orange is the combination of yellow and red. All six of them are called the **standard colours**.



*Primary, secondary and tertiary colours*

Color harmonies may be found very simply by the proper combination of the six standard colours. These different combinations are called Monochromatic Harmony, Analogous Harmony, and Complementary Harmony. **Monochromatic harmony** is using different shades or tones of the same colour together. If we use light yellow, dark yellow, bright yellow, and dull yellow together we have a monochromatic harmony. **Analogous harmony** is made by using colours near each other on the colour wheel. Such colours may be yellow-green, green and blue-green, or red, red-violet, and violet, or similar groups of colours. **Complementary harmony** is combining colours opposite each other on the colour wheel. Such colours may be red and green, blue and orange, yellow and violet. A good colour rule is, "Smaller the space, brighter the colour. Larger the space, softer or grayer the colour."

## Texture

An element of art that refers to the way things feel, or look as if they might feel if touch. It is used to describe either the way a three-dimensional work actually feels when touched, or the visual "feel" of a two-dimensional work. Lines and shading can be used to create different textures. Texture is found in all visual art. For example, if one is portraying certain fabrics, one needs to give the feeling of the right texture so that it closely resembles what the artist is trying to convey. We can feel differences between satin and velvet, between linen and silk, marble and bronze.

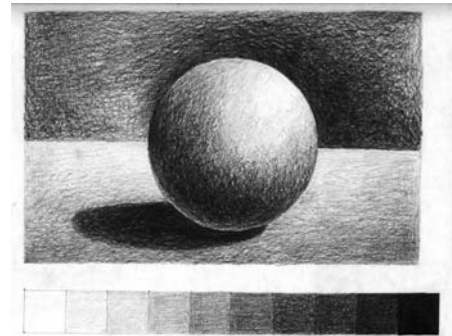


*Different textures*

## Space and Composition

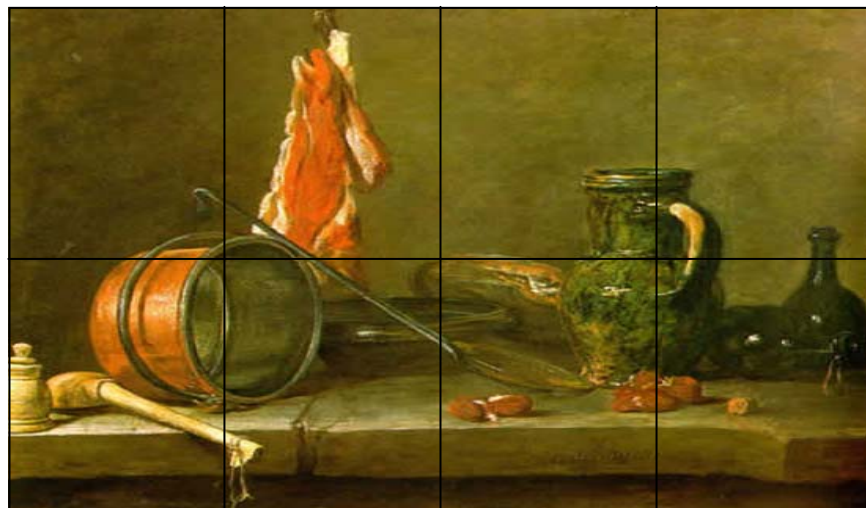
Space is the creation of visual perspective and this gives the illusion of depth. Space can also mean the way an artist uses the area within the plane of the picture. Real space is actually three-dimensional.

Three-dimensional space can be created with the help of shading and perspective to give a feeling of depth. Space includes the background, foreground and middle ground, and refers to the distances or area(s) around, between and within things.



*Shading of a sphere to show depth and volume*

Composition in painting is the arrangement of various pictorial means for the depiction of an object or an idea in the expressive manner. It helps give structure to the layout and the way the subject is presented. It can also be thought of as the organization of the elements of art according to the principles of art. There are no hard and fast rules for compositions. Various means are employed to attract the eyes of the spectator to a particular point in the composition.



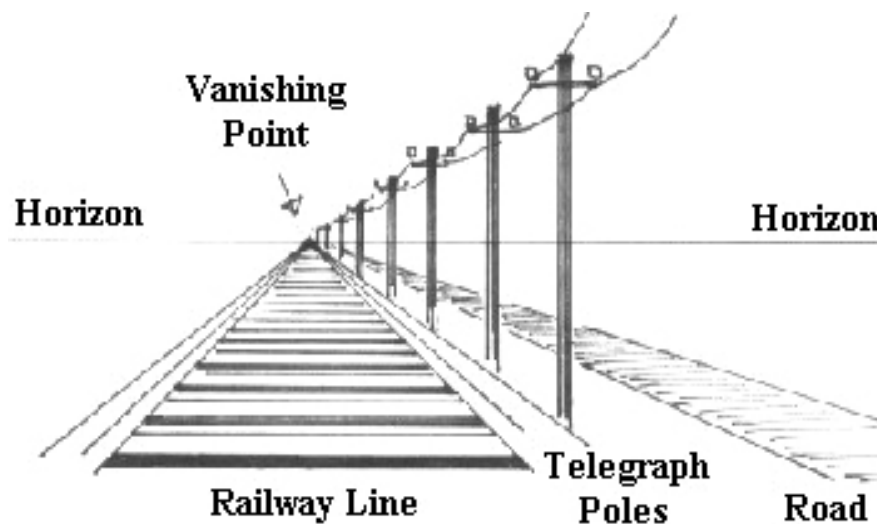
*Composition to create a painting*

## Simple perspective

Perspective is the change in appearance of objects when it is in different positions. It simulates the way things appear at various distances and from different angles to the viewer. For example, the sides of a box or the top of a drinking glass will change in shape if moved from side to side or up and down. Building at the end of a street look not so tall as those nearby, even when all are of the same height. And when a cylinder is tilted, its circular base appears oval, not circular.

Perspective has to do with our perceptions of distance, our ability to see the positions of objects in space; in either case perspective is a theory of drawing which enables us to depict three dimensional objects of space, on a two –dimensional space or surface.

There are two kinds of perspective. The one where the front of our object is parallel with us is called “**Parallel Perspective**”. The other where the object is turned at an angle is the “**Angular Perspective**”. The **horizon** is the key to perspective. It denotes the limit of what you can see at ground level and it indicates the viewer's height in relation to what can be seen. Anything above or taller than the viewer is



*Perspective showing one vanishing point*

above the horizon, anything shorter or below the viewer is below the horizon. As objects become further away from the viewer, they appear smaller. Lines that are parallel, horizontal and straight will eventually meet and vanish at a point on the horizon. This point is called **vanishing point**.

In drawing objects in parallel perspective (one point perspective) we need only one vanishing point. Whereas in angular perspective (two point perspective) we find that we must have two vanishing points. In either case the vanishing points are always on a level with the eye.

Real life objects such as houses become more complicated because they obey several vanishing points. Each wall of the house will have its own vanishing point and everything on that wall, including doors, windows and window sills, will vanish at the same point if a continuous line is drawn from it.



*Perspective showing two vanishing points*

**EXERCISES**

1. Define elements of art.
2. What are the different types of lines and their significance?
3. How do you define tone and texture as element of art?
4. What are primary and secondary colours?
5. What is complementary harmony of colour?
6. Define composition of art.
7. What is perspective? What do you understand by vanishing points in perspective?

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## UNIT-II FINE ARTS IN MANIPUR



### 2. A BRIEF STUDY OF FINE ARTS IN MANIPUR

The history of fine arts dates back to the 18-19<sup>th</sup> century, after the conversion of Meitei to Hinduism. During this period, stone engravings of Hindu supernaturals, sculptures of God and Goddesses, around and inside the temples, were prominent. The paintings are more or less heavily or elaborately decorated. Most of the basic forms of the paintings are geometric pattern. The paintings depict the culture and traditions during those days and many paintings are narrative of incidents. The compositions are simple and vary according to the nature of the themes. The paintings lack the idea of perspective but give dimensions to their work.

Ninthoujam Bhadra Singh (1861 – 1927 A.D) was the pioneer of the traditional paintings of Manipur. He was appointed as royal painter of King Sir Churchand Singh (1891-1941) in 1881 A.D. Bhadra learnt the art from Mangsatabam Angang-macha, the Karigor of the Royal Court, during the Kingship of Maharaj Chandrakriti Singh. N Bhadra Singh along with his followers and his contemporary painter, R.K. Yumjaosana Singh (1870-1954) were the pioneer of the traditional paintings and their paintings were used as a decoration of mandaps of Brahmin families and open gathering constructions. They were responsible for the popularization of the Vaishnavite religion in Manipur. The first phase of Bhadra's paintings was based on Hindu religion. Some of the paintings are Jhulan, Jhulan leela, Radha Krishna, Panch tattva, etc. His second phase of paintings depicts the romantic episodes of the epic Khamba and Thoibi. The paintings are mostly narrative. The third phase of his paintings was based on the mythological scenes of culprit treatment in hell. Most of these paintings are on the walls of the Cheirap and Panchayet building (present Sessions Court of Manipur).

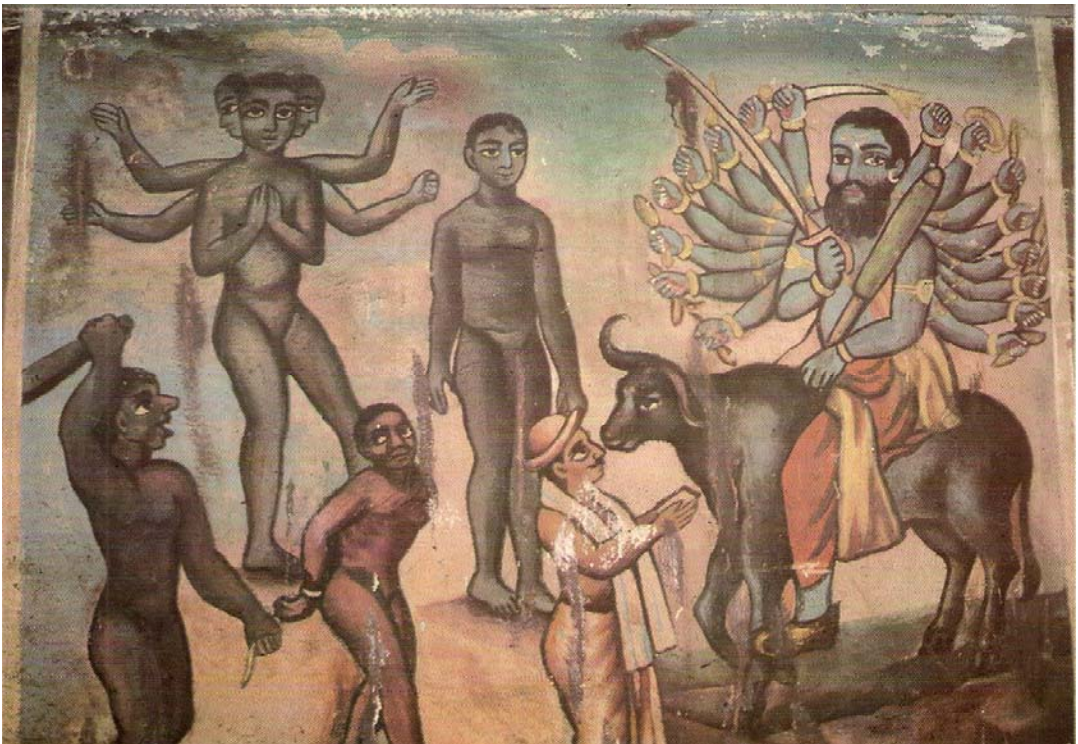
Bhadra used herbal and mineral colours supplemented by colours brought from outside Manipur. The soot of lamps was also used. Charcoal was mixed with the soot to make more blackish shade. Burnt sienna was made by mixing burnt brick powder with soot. Yellow ochre was prepared from Chenapak (a kind of yellow hard slate found in the hills of Manipur). Gum was extracted from Akmal and oil from Yanggou (*Dipterocarpus tuberculatus*). Thus the artist depends mostly upon indigenous materials rather than imported one. Bhadra's followers were Mangsatabam Kalachand Singh (1893-1964 A.D), Koijam Bharat Singh, Maibam Yaima Singh, Huiem Aton Singh (1888-1964 A.D.), G. Madhop Sharma and H. Gopal Singh. Contemporary to Ningthoujam Bhadra Singh was Rajkumar Yumjaosana Singh (1807-1954 A.D.).



*Jhulan, water colour on paper by N. Bhadra Singh*



*Kaophaba, Cheirap Court Mural, water colour by N. Bhadra Singh*



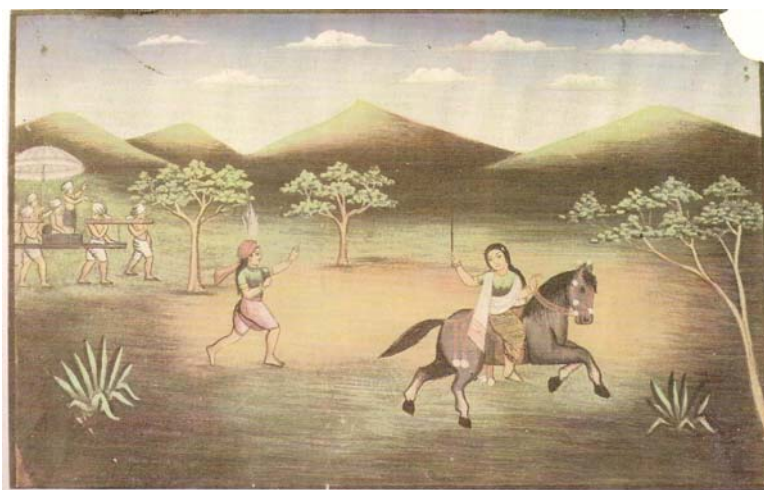
*Jamalai, Cheirap Court Mural, water colour by N. Bhadra Singh*



The art of Rajkumar Yumjaosana Singh can be said to have originated from the combination of both intellectual and emotional manifestations. He was a devoted disciple of Gouriya Vaisnavism. Almost of all his paintings are done in poster colour on stretched canvas. Some of his paintings depicts Mahadeva giving boon to Kunti, Sanjenba near Gobardhon Hill (Tending of cows), Goura and Nityai, etc. The students of Rajkumar Yumjaosana were Lourembam Kamdeva Singh, Thoudam Kamudo Singh, Wahengbam Tolchou Singh, Yensembam Iboyaima Singh, R. K. Chandrajitsana Singh, R. K. Sanatomba Singh, Samom Moirangningthou Singh, and R. K. Kartiksana Singh. The art works of Bhadra and Yumjaosana are the two notable schools of traditional paintings in Manipur.



*Jila Darbar, water colour on cloth by R.K. Yumjaosana Singh*



*Loikaba, water colour on paper by N. Bhadra Singh*

**EXERCISES**

1. Write a short note on the study of fine arts in Manipur during the archaic and medieval period.
2. Describe briefly the contributions of N. Bhadra Singh as a traditional artist of Manipur.

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## UNIT-III INDIAN ART



### 3. A BRIEF STUDY OF INDIAN ARTS

The origin of Indian art can be traced back in the 3rd millennium BC. Indian art has had cultural influences as well as religious influences such as Hinduism, Buddhism, Jainism and Islam on its way to modern times. It consists of a variety of art forms, including plastic arts (e.g., pottery and sculpture), visual arts (e.g., cave paintings), and textile arts (e.g., woven silk). Geographically, it spans the entire Indian subcontinent, including what is now India, Pakistan and Bangladesh. A strong sense of design is characteristic of Indian art and can be observed in its modern and traditional forms.



*Ceiling fresco at the Brihadeeswarar Temple, Thanjavur*

The paintings in Bhimbetka rock shelters commonly depicted scenes of the human life alongside animals, and hunts with stone implements. From the Indus valley, a number of gold, terracotta and stone figurines of girls in dancing poses reveal the presence of some forms of dance. Additionally, the terracotta figurines included cows, bears, monkeys, and dogs. The most famous piece is the bronze Dancing Girl of Mohenjo-Daro, which shows remarkably advanced modeling of the human figure for this early date.



*Bhimbetka rock painting showing man riding on horse.*

After the end of the Indus Valley Civilization there is a surprising absence of art of any great degree of sophistication until the Buddhist era. The north Indian Maurya Empire introduced stone monumental sculpture to India. The major survivals of Buddhist art begin in the period after the Mauryans, from which good quantities of sculpture survives from some key sites such as Sanchi, Bharhut and Amaravati, some of which remain in situ, with others in museums in India or around the world.



During the Gupta period painting was evidently widespread, the surviving works are almost all religious sculpture. The Shore Temple at Mamallapuram constructed by the Pallavas symbolizes early Dravidian architecture, with its monolithic rock relief and sculptures of Hindu deities.



*Stone sculptures in Khajuraho temple*

The Khajuraho temples were in active use under Hindu kingdoms, until the establishment of the Delhi Sultanates of the 13th century. Under Muslim rule until the 18th century, many of Khajuraho's monuments were destroyed, but a few ruins still remain. Meanwhile in South-Central India, during the late fifteenth century after the Middle kingdoms, the Bahmani sultanate disintegrated into the Deccan sultanates centered at Bijapur, Golconda, Ahmadnagar, Bidar, and Berar. They developed unique techniques of metal casting, stone carving, and painting, as well as a distinctive architectural style with the addition of citadels and tombs.

In spite of the complex mixture of religious traditions, generally the prevailing artistic style at any time and place has been shared by the major religious groups.

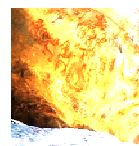


In historic art, sculpture in stone and metal, mainly religious, has survived the Indian climate better than other media, and provides most of the best remains. Many of the most important ancient finds that are not in carved stone come from surrounding, drier regions rather than India itself.

### **EXERCISES**

1. When does the Indian art origin? What form of art it includes?
2. Write a short note on Indian art describing different art forms of different periods.

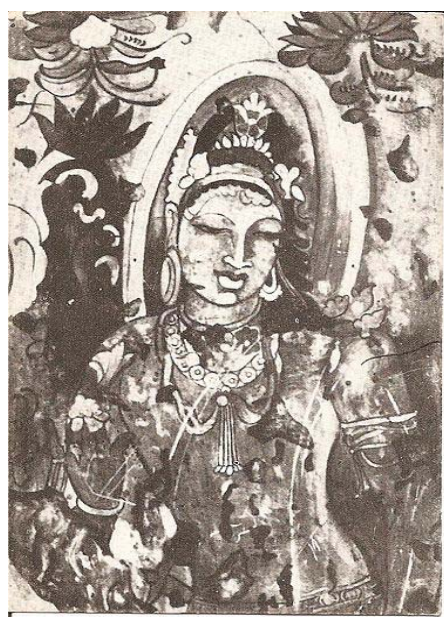
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## 4. PRE-HISTORIC ROCK-PAINTINGS

The history of cave paintings or rock art in India includes carvings, engravings and paintings from prehistoric times, beginning around 30,000 BC in the caves of Central India typified by those at the Bhimbetka rock shelters to elaborate sites such as caves of Ajanta, Bagh, Sittanavasal, Armamalai Cave (Tamil Nadu), Ravan Chhaya rock shelter, Kailasanatha temple in Ellora Caves. It is estimated there are about 1300 rock art sites in more than 20 locations around India with over a quarter of a million figures and figurines.

At Bagh Caves, 150 km away to the north of Ajanta, beautiful frescoes have been found. Though the themes in these paintings are both secular and religious, they do depict some aspect of Buddhist life and rituals. The paintings seen in the Ajanta Caves date back to the period of the Mahayana sect of Buddhism. The themes of most of these paintings revolve around the life and teachings of Lord Buddha.



*Painting in Bagh Cave 2, Bodhisattva*

The Ellora cave paintings can be found in five caves. They were painted in two different series. The first series were done when the caves were carved and it revolve around Lord Vishnu and Goddess Lakshmi.

The second series which were painted centuries later illustrate procession of Shiva, holy men, Apsaras, etc.

Sittanavasal is the site of an ancient Jain Monastery, located at a distance of around 58 km from Trichy. The monastery is known for housing some of the most exquisite frescoes in a rock cave. Most of these cave paintings are based on the Pandyan period of the 9th century. The themes of these paintings include animals, fish, ducks, people collecting lotuses from a pond, two dancing figures, etc.

The Bhimbetka rock shelters are an archaeological site of the Paleolithic, exhibiting the earliest traces of human life on the Indian subcontinent, and thus the beginning of the South Asian Stone Age. It is located in the Raisen District in the Indian state of Madhya Pradesh, near



*Ellora cave wall painting*



*Scene of Samava-sarvana, Sittanavasal*

Abdullaganj town and inside the Ratapani Wildlife Sanctuary. The earliest paintings on the cave walls are believed to be of the Mesolithic period, dating to 30,000 years ago. The most recent painting, consisting of geometric figures, date to the medieval period. Executed mainly in red and white with the occasional use of green and yellow, the paintings depict the lives and times of the people who lived in the caves,

including scenes of childbirth, communal dancing and drinking, religious rites and burials, as well as indigenous animals. The Bhimbetka rock shelters were declared a World Heritage Site in 2003 by UNESCO.



*Cave painting at Bhimbetka*

The paintings in these sites commonly depicted scenes of the human life alongside animals, and hunts with stone implements. Their style varied with region and age, but the most common characteristic was a red wash made using a powdered mineral called geru, which is a form of Iron Oxide (Hematite).

Indian Rock art, thus, give tremendous clues to understand the then era be it their life-style, entertainment or the mysticism.

### **EXERCISES**

1. What is cave painting or rock-art? Name some of the caves where rock-art paintings were found.
2. Write a short note on Bhimbetka rock shelters.

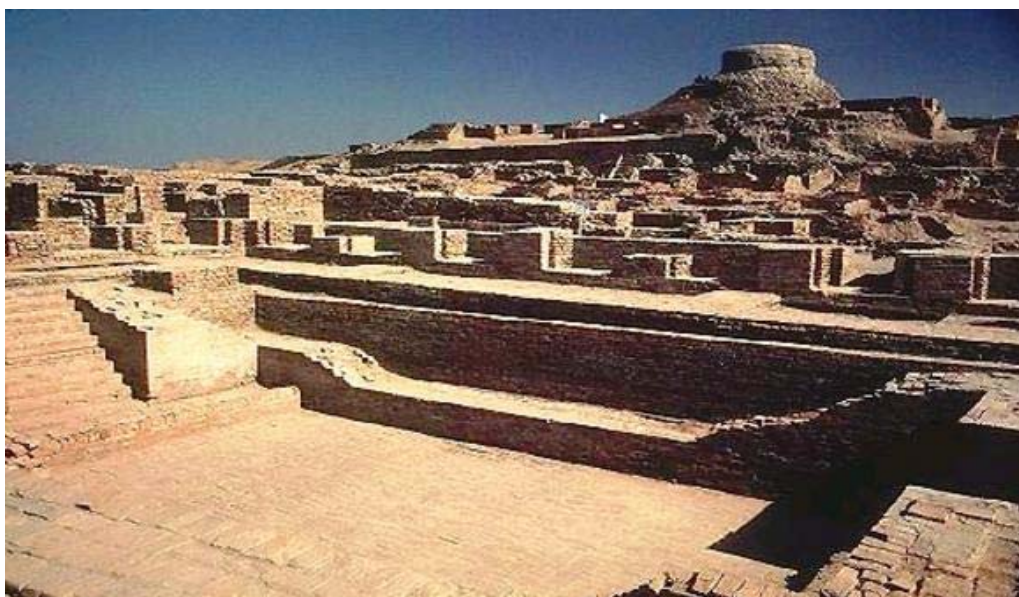
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## 5. ART OF INDUS VALLEY

The earliest Indian art emerged from the valley of the Indus River during the second half of the 3d millennium B.C. The best-known sites are Harappa, destroyed in the 19th century, and Mohenjo-Daro. This civilization came to light in 1922 while archaeologists were carrying on excavations at Mohenjo-Daro and Harappa, now in Pakistan. The Indus Valley Civilization is also known as the Harappan Civilization, after Harappa, the first of its sites to be excavated in the 1920s.



*Excavated ruins of Mohenjo-daro, with the Great Bath in the front*

Since then, many other Harappan sites and artifacts such as seals, toys, weapons, sculptures and jewellery have been discovered along the river Indus up to the river Ganges in the East. The Indus civilization produced many statuettes made of steatite and limestone. Some statuettes resemble the hieratic style of contemporary Mesopotamia, while others are done in the smooth, sinuous style that is the prototype of

later Indian sculpture, in which the plastic modeling reveals the animating breath of life (prana). Also found in this region are square steatite seals adorned with a range of animals, including naturalistically rendered bulls; ceramic storage jars with simple, stylized designs; toys with wheels; and figurines, which may be mother goddesses. Bronze weapons, tools, and sculptures indicate a sophistication in craftsmanship rather than a major aesthetic development.

The Harappan artists knew the art of bronze casting. They used the special lost wax process in which the wax figures were covered with a coating of clay. The Indus Valley people practiced sculpture in terracotta. The terracotta figure of the Mother Goddess was discovered in Mohen-jo-daro. Pottery found in large quantities shows that with the potter's wheel the craftsman produced pottery of various artistic shapes. The special clay for this purpose was baked and the different designs on pots were painted. Figures of birds, animals and men were depicted



Pottery



Harappa Burial Pottery



*Pottery and terracotta bull of the Indus valley civilization*



*The "dancing girl of Mohenjo Daro"*



*"Priest King" statue, Mohenjo-Daro*

on the pots. Paintings on the pots show, that these men were equally good at painting. The most famous piece is the bronze Dancing Girl of Mohenjo-Daro, which shows remarkably advanced modeling of the human figure for this early date. The discovery of statues, figurines of men and women in terracotta, stone and metal indicate that people of the area were great artists and sculptors.



*Seals of a humped Brahmani bull*



*Terracotta Figurines from Harappa*

The Harappans manufactured seals of various kinds. It is said that more than two thousand seals have been discovered from different sites of the twin cities-Harappa and Mohenjo-Daro. These noteworthy scriptures were generally square in shape and made of steatite. The seals depict a number of animals and there is no representation of horse on these.

By 1999, over 1,056 cities and settlements had been found, of which 96 have been excavated, mainly in the general region of the Indus and the Sarasvati River and their tributaries. Among the settlements were the major urban centres of Harappa, Mohenjo-daro (UNESCO World Heritage Site), Dholavira, Ganeriwala in Cholistan and Rakhigarhi.

### **EXERCISES**

1. What in Indus valley civilization? What are the major sites of Indus valley civilization?
2. Write a short note on the art of the Indus valley civilization.
3. What is the speciality of the "Bronze dancing girl" of Mohenjodaro?

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## 6. ROCK-CUT AND STRUCTURAL TEMPLES

### Rock-cut architecture (Temples)

Rock-cut architecture is the practice of creating a structure by carving it out of solid natural rock. It occupies a very important place in the history of Indian Architecture. The art is more akin to sculpture than architecture, in that a solid body of material (rock) is taken, the final product visualized and cutting/carving starts. Secondly, the mason is not overly concerned with spans, forces, beams, columns, and all the other architectural features - these can be carved, but are seldom playing any structural role.

Indian rock-cut architecture is more various and found in greater abundance than any other form of rock-cut architecture around the world. Indian rock-cut architecture is mostly religious in nature. There are more than 1,500 known rock cut structures in India. Many of these structures contain artwork of global importance, and most are adorned with exquisite stone carvings. These ancient and medieval structures represent significant achievements of structural engineering and



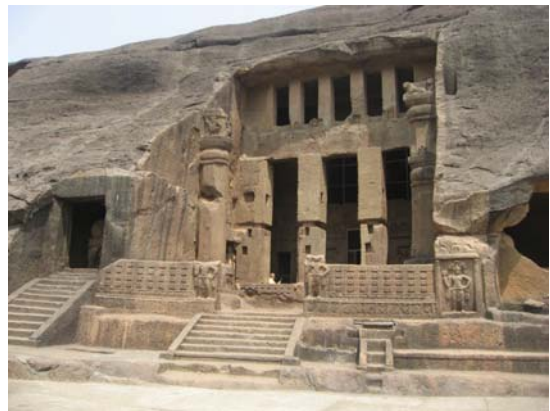
*Pancha Rathas  
monolith rock-  
cut temple, late  
7th century*

craftsmanship. The oldest rock-cut architecture is found in the Barabar caves, Bihar built around 3rd Century BC. Other early cave temples are found in the western Deccan, mostly Buddhist shrines and monasteries, dating between 100 BC and 170 AD. Historically, rock-cut temples have retained a wood-like theme in adornment; skilled craftsmen learned to mimic timber texture, grain, and structure.



*Barbara cave, Bihar*

The earliest cave temples include the Bhaja Caves, the Karla Caves, the Bedse Caves, the Kanheri Caves, and some of the Ajanta Caves. Relics found in these caves suggest a connection between the religious and the commercial, as Buddhist missionaries often accompanied traders on the busy international trading routes through India.



*Kanheri cave, western outskirts of Mumbai*

Ellora cave temple 16, the Kailash Temple, is singular in that it was excavated from the top down rather than by the usual practice of carving into the scarp of a hillside. The Kailash Temple was created through a single, huge top-down excavation 100 feet deep down into the volcanic basaltic cliff rock. Ellora Caves is also a World Heritage Site.



*The Kailash Temple at Ellora*

### Structural temples

The architectural principles of Hindu temples in India are described in Shilpa Shastras and Vastu Sastras. Structural temples implies to those temples which are constructed with the help of innumerable and varied materials. The Shastras, the ancient texts on architecture, classify temples into three different orders; the **Nagara** or 'northern' style, the **Dravida** or 'southern' style, and the **Vesara** or hybrid style which is seen in the Deccan between the other two. All of northern India, from the foothills of the Himalayas to the central plateau of the Deccan is furnished with temples in the northern style. The Dravida or southern style, comparatively speaking, followed a more consistent development track and was confined to the most southernly, portions of the sub-continent, specially, between the Krishna river and Kanyakumari. There are also distinct styles in peripheral areas such as Bengal, Kerala and the Himalayan valleys. But by far the most numerous buildings are in either the Nagara or the Dravida styles and the earliest surviving structural temples can already be seen as falling into the broad classifications of either one or the other. In the early years the most obvious difference between the two styles is the shape of their superstructures.

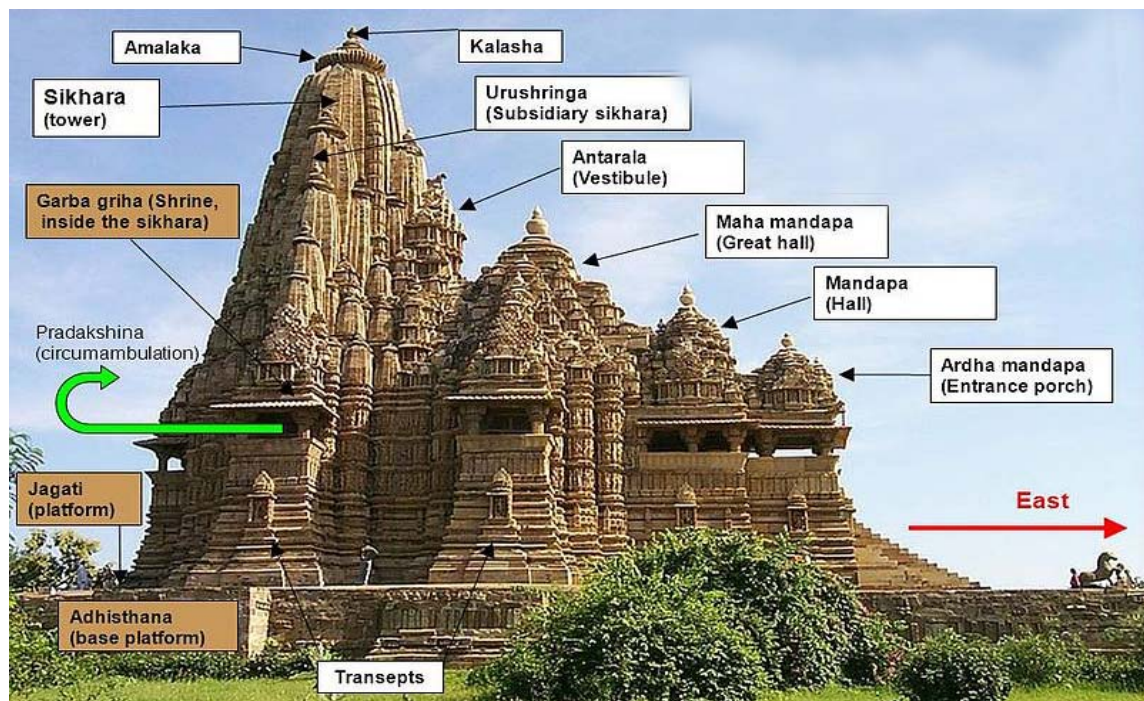


The **Nagara style** which developed in the fifth century is characterized by a beehive shaped tower (called a shikhara, in northern terminology) made up of layer upon layer of architectural elements such as kapotas and gavaksas, all topped by a large round cushion-like element called an amalaka. The plan is based on a square but the walls are sometimes so broken up that the tower often gives the impression of being circular. Moreover, in



*Jagadambi temple, Khajuraho*

later developments such as in the Chandella temples, the central shaft was surrounded by many smaller reproductions of itself, creating a spectacular visual effect resembling a fountain.



*Architecture of Kandariya Mahadeva, Khajuraho temples*

The **Dravida** or **southern style** has a pyramid shaped tower consisting of progressively smaller storeys of small pavilions, a narrow throat, and a dome on the top called a shikhara (in southern terminology). The repeated storeys give a horizontal visual thrust to the southern style. Less obvious differences between the two main temple types include the ground plan, the selection and positioning of stone carved deities on the outside walls and the interior, and the range of decorative elements that are sometimes so numerous as to almost obscure the underlying architecture.



*Brihadeeswara Temple, Thanjavur*

In the border areas between the two major styles, particularly in the modern states of Karnataka and Andhra Pradesh, there was a good deal of stylistic overlap as well as several distinctive architectural features. A typical example is the Hoysala temple with its multiple shrines and remarkable ornate carving. In fact such features are sometimes so significant as to justify classifying distinct sub-regional groups. But the most significant visual difference between the later northern and southern styles are the gateways. In the north the shikhara remains the most prominent element of the temple and the gateway is usually modest. In the south enclosure walls were built around the whole complex and along these walls, ideally set along the



*Chennakeshava temple at Belur*

east-west and north-south axes, elaborate and often magnificent gateways called gopurams led the devotees into the sacred courtyard. These gopurams led the devotees into the superstructures and capped with a barrel-shaped roofs were in fact to become the most striking feature of the south Indian temple. They become taller and taller, dwarfing the inner sanctum and its tower and dominating the whole temple site. From the Vijayanagara period (fourteenth to sixteenth century) onward, these highly embellished and often brightly painted structures become extremely numerous. The width of the storeys of pavilions and other architectural elements were carefully adjusted to create a concave contour which is a distinctive characteristic of the Dravida temples seen throughout the south, particularly in Tamil Nadu.

### **EXERCISES**

1. What is the difference between Rock-cut temple and Structural temple?
2. What are the types of temple architecture according to the Shastras? Describe each of them briefly.
3. Describe briefly the Nagara style of temple structure.

.....

**Practical**  
*for*  
**Class - IX**



**Requirements:****Material**

- Drawing paper, Handmade paper, and trace paper, Colour paper, Exercise book and Sketch books.
- Sable/Hog hair brushes:- Round brushes Nos. 1,2,4,6,8 and 12; Flat brushes Nos. 2,4,6,8,10,12 and 16.
- Drawing Board Half Imperial size, T-Square, one feet scale, Instrument box, Plastic mixing plate, Painting knife, Container, Dipper, and Drawing pin/Still Clip Wood/ Plank.
- Knife – Cutter and Modelling tools.

**Medium**

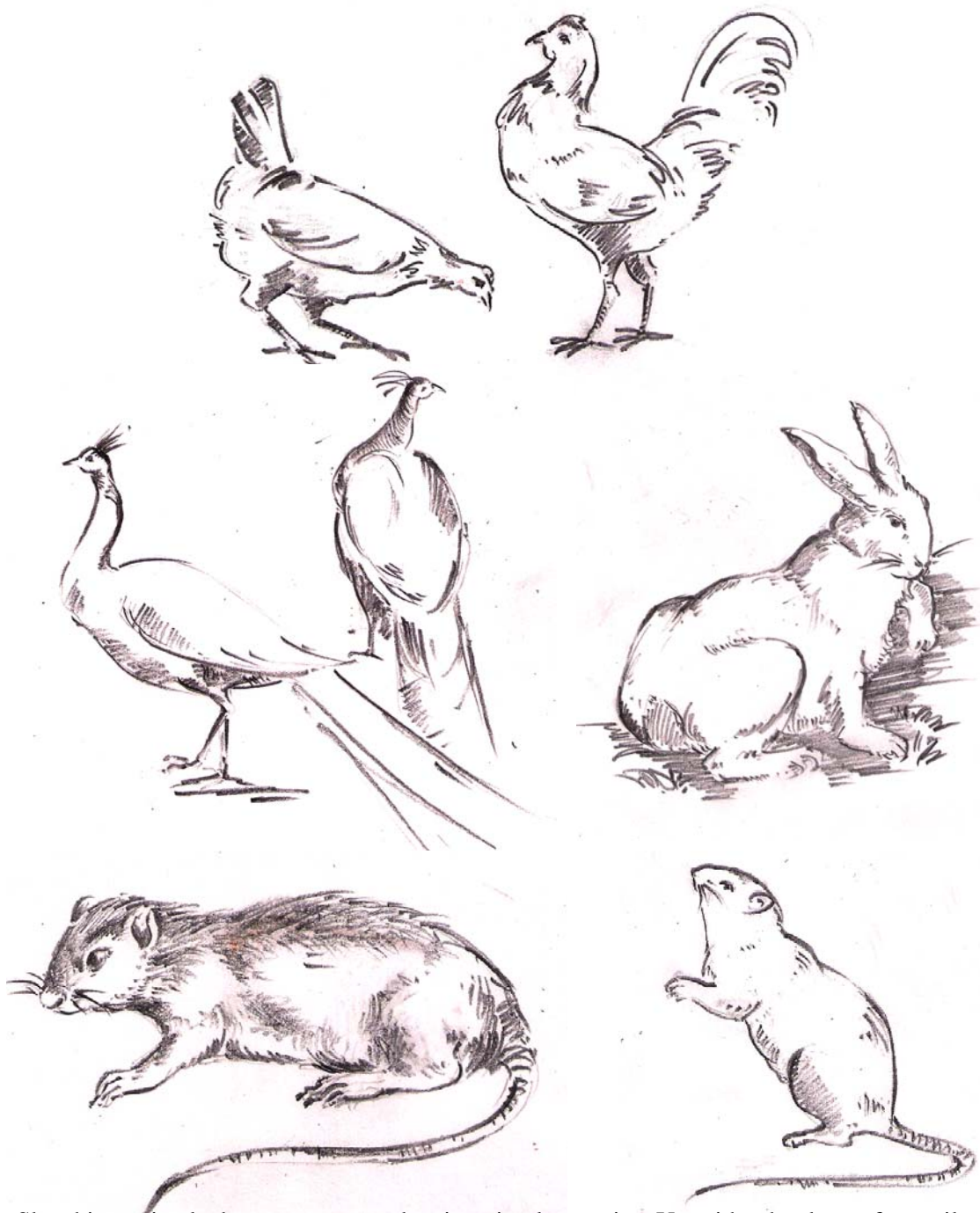
- Pencils: - H, HB, 2B, 4B, 6B, 8B
- Pen and Ink, Ball Pen, Charcoal, Crayon, Colour pencil, Sketch Pen, Dry Pastel
- Water Colour, Poster Colour, Acrylic pain, Oil Pastel, Colour Medium, Linseed Oil, Clay Plasticine, Plaster of paris, press ink and Thinner.



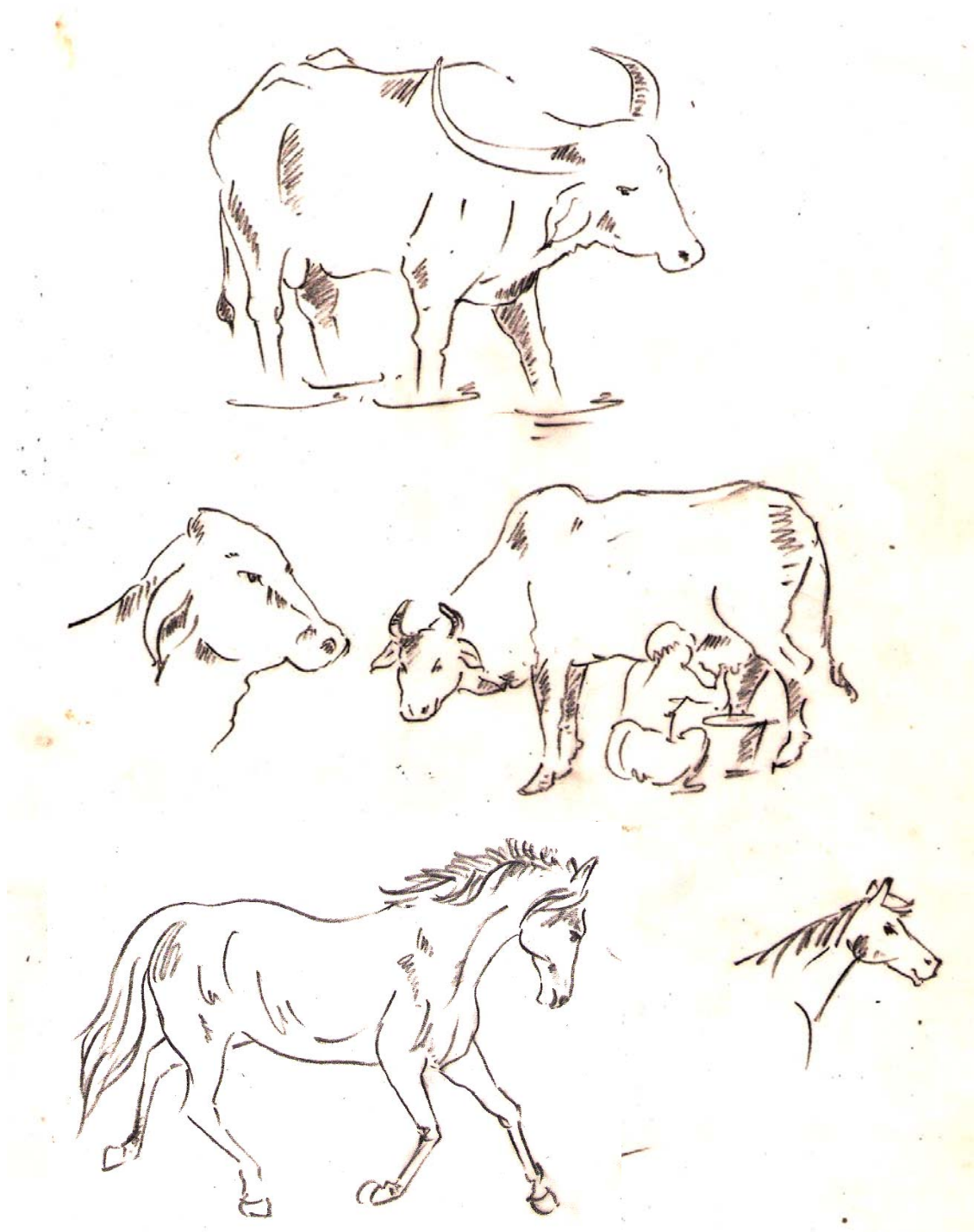
## 1. Sketching

## (DRAWING)

A "sketch" usually implies a quick and loosely drawn work. A sketch may serve a number of purposes. It may be to record what the artist sees, demonstrating an image, idea or principle.



Sketching animals that we see around us is a simple practice. Use either hard or soft pencil to sketch.

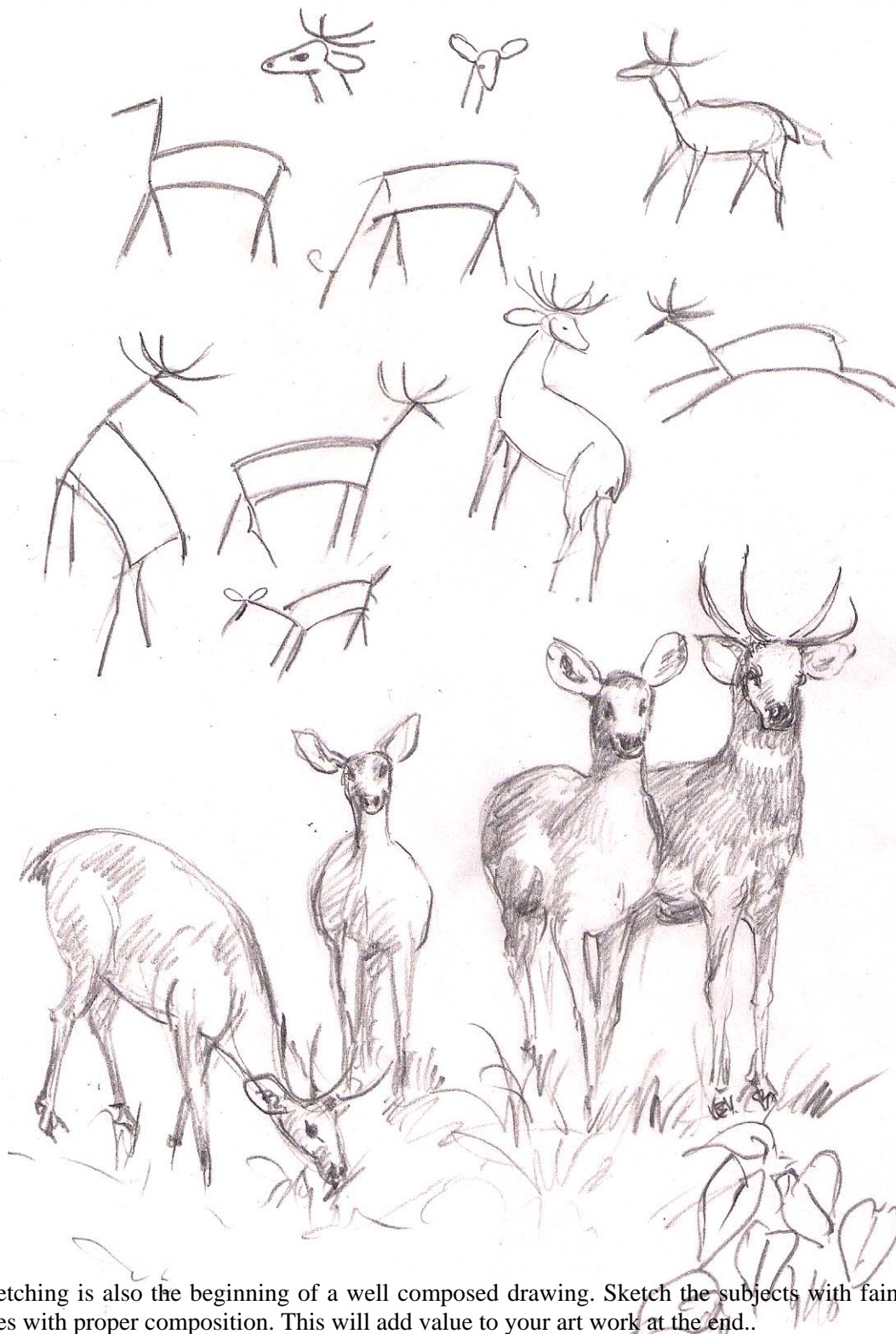


Cows, buffaloes, horses, etc. are interesting subjects for sketching. Move your hand freely and the sketch the anatomy of the animals.



Nature provides a good source for sketching. Either imaginative or still live. Trees are an interesting part of nature. Sketch in whatever shape you wish, there is no hard rule to draw. But make it lively.



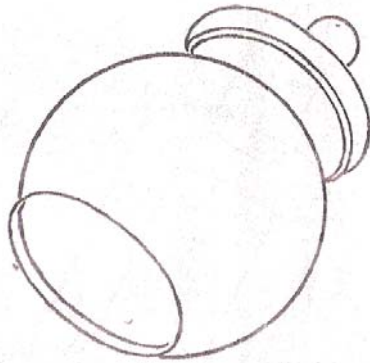
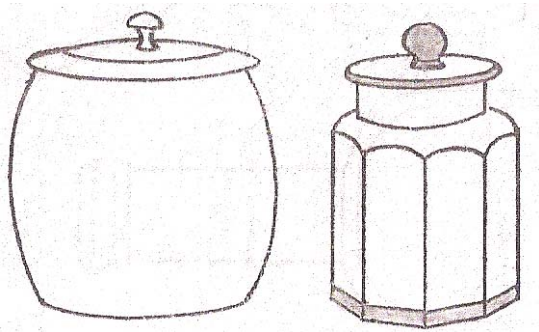
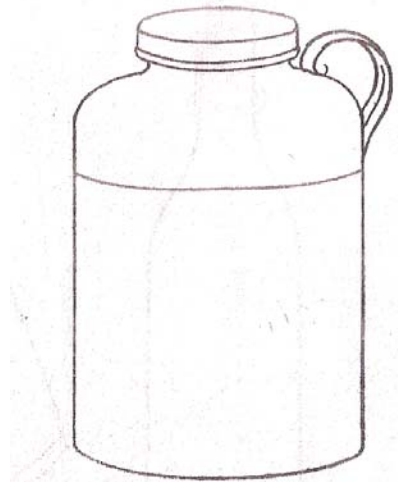
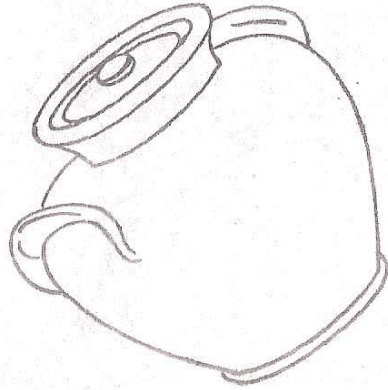


Sketching is also the beginning of a well composed drawing. Sketch the subjects with faint lines with proper composition. This will add value to your art work at the end..



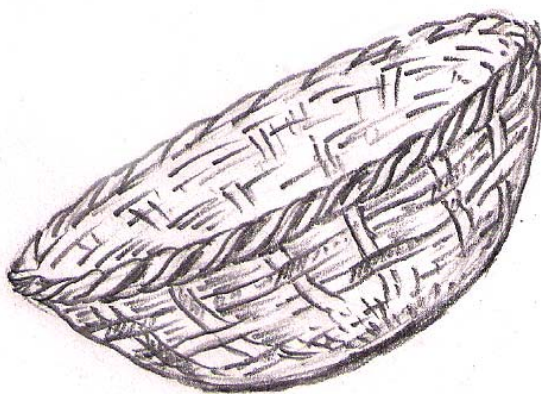
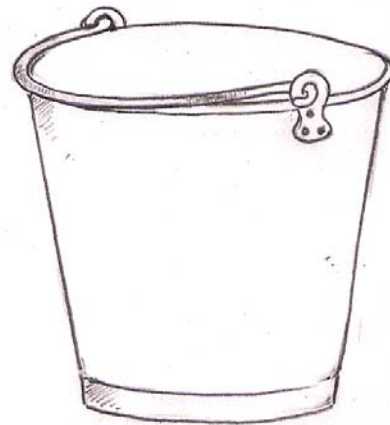
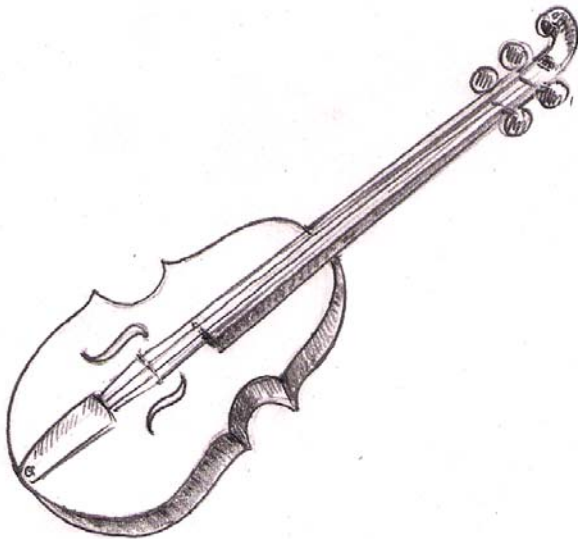
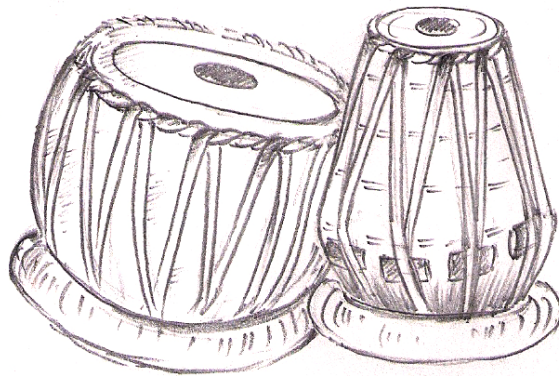
Sketching can also be done with pen as you can see above. Practice sketching different dance forms, day to day activities, etc. as a part of your hobby.

## 2. Object Drawing



Object drawing is the best subject in art for learning the skills of drawing and painting. It teaches you how to look at objects and see them like an artist - with a perceptive awareness of their outline, shape, proportions, tone, color, texture, form and composition.





Study objects of different shapes and sizes

### **3. Nature Drawing**

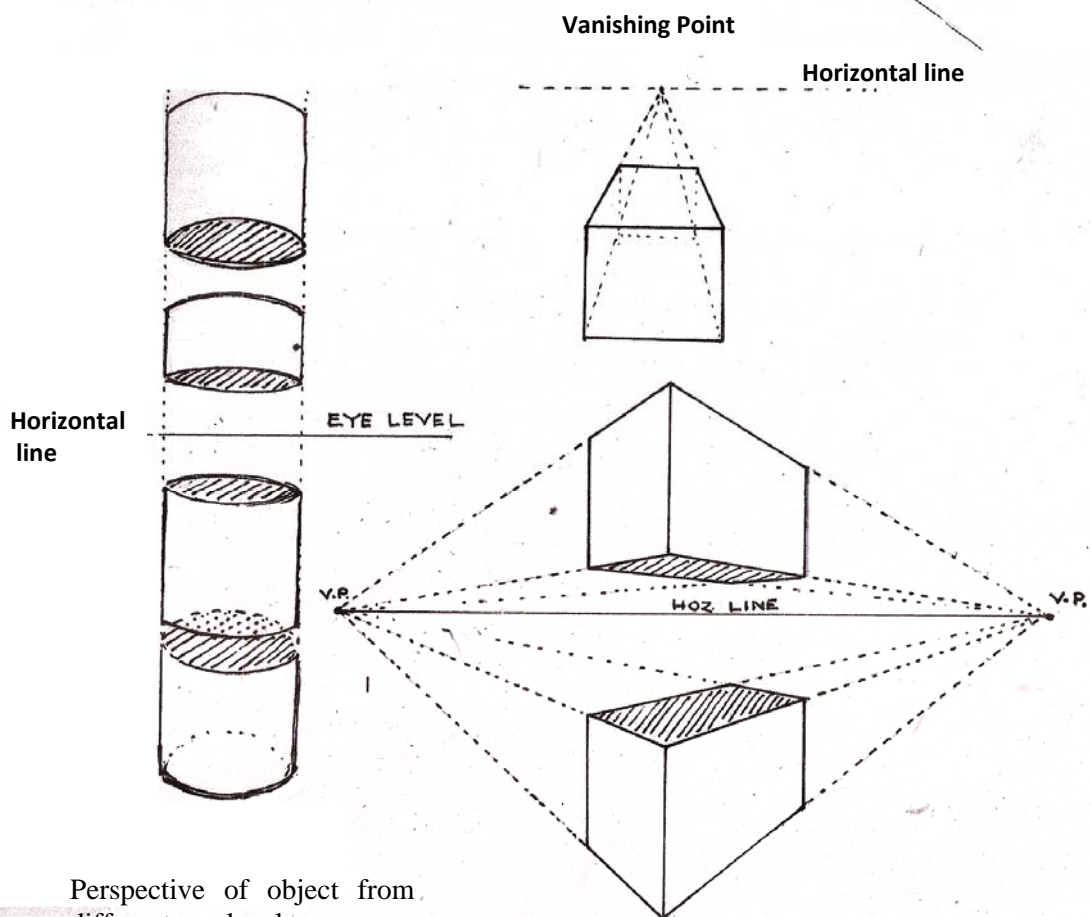
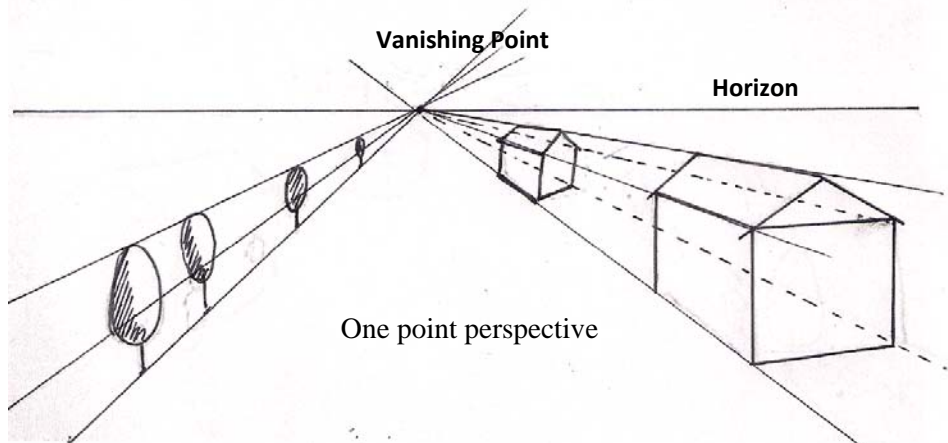


Nature is everything that is not man-made. The natural wonders of Earth provide every artist with great material for sketching. To draw natural objects such as a leaf, a flower, a branch of tree, etc. focus from a particular viewpoint; do not evenly darken the lines; give importance in the curvature of the leaves and most important, to the perspective of the parts.



To draw a flower with branch and leaves or a potted plant, view from a comfortable angle and concentrate on the arrangement of the leaves, shades, etc.

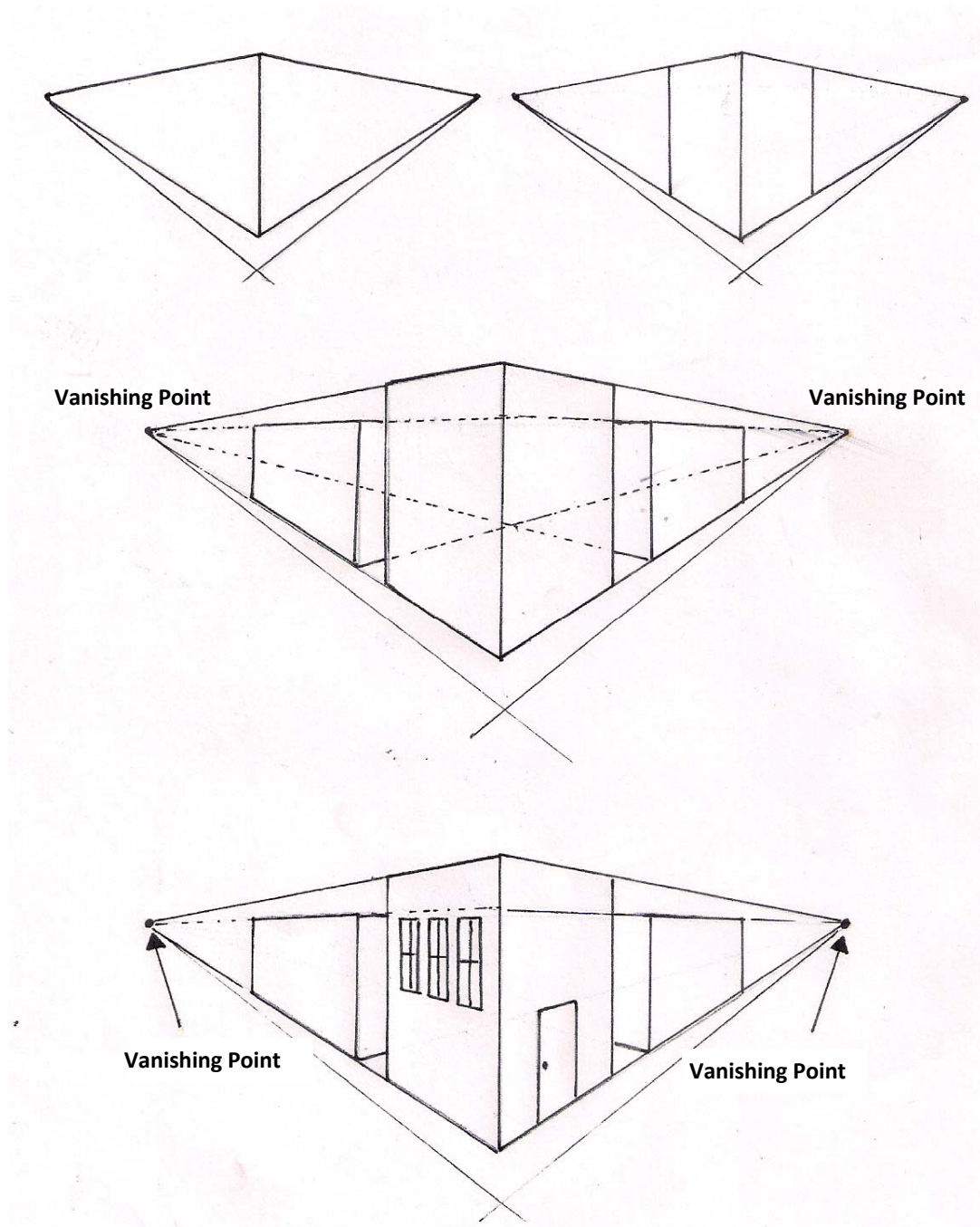
## 4. Perspective



Perspective of object from different eye level.

Perspective showing two vanishing points

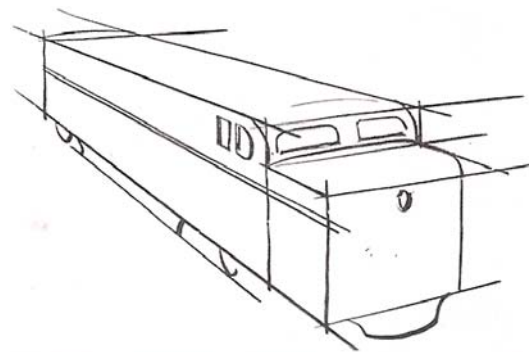
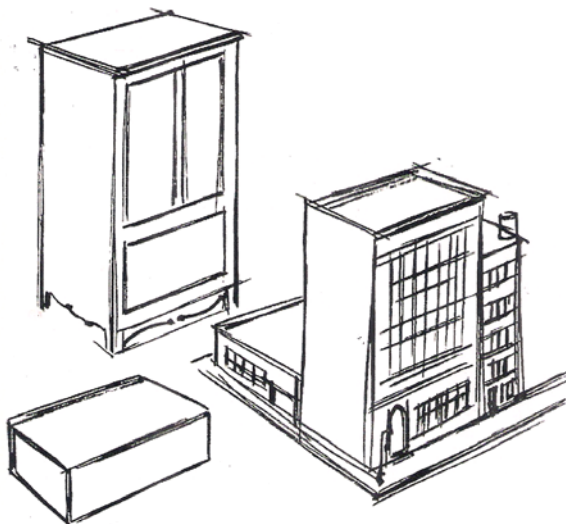
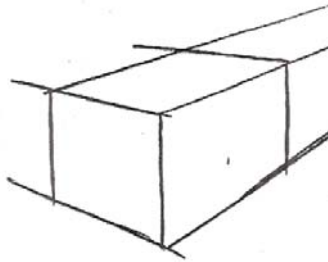




Steps in drawing two vanishing point perspective



Simple perspective



Drawing simple objects with perspective



## 5. Painting from memory

## (PAINTING)



To gain confidence and develop your own painting style, start painting from memory. When you paint from memory alone, the images are more fully processed through your self.

Practice bringing to clarity a powerful memory from different depths of your past. Study your subject, memorize it, then paint it apart from the available image.



Pastel painting on paper



Watercolour painting of a bouquet in a flower vase

## 6. Imagination painting



Oil painting on canvas



Water colour on paper

Imagine anything that will satisfy your subject. It may be anything that you want to convey to the viewer. Composed it and paint .



## 7. Scenery



Natural features of a landscape in watercolour

## 8. Folk Art

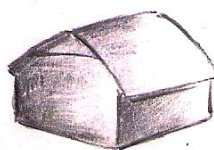
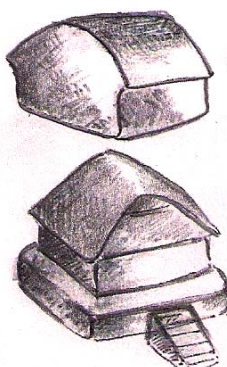
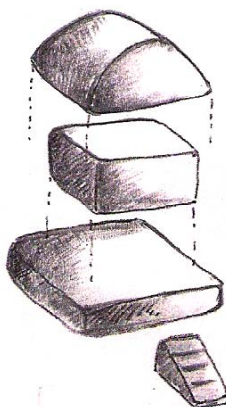
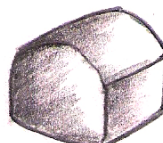
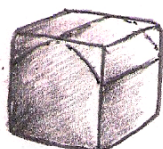
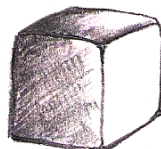
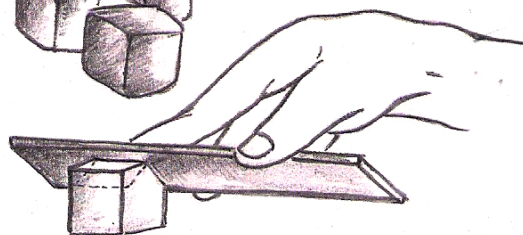
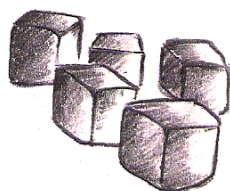


Folk art encompasses art produced from an indigenous culture and it is primarily utilitarian and decorative rather than purely aesthetic. Folk Art is characterized by a naive style, in which traditional rules of proportion and perspective are not employed.

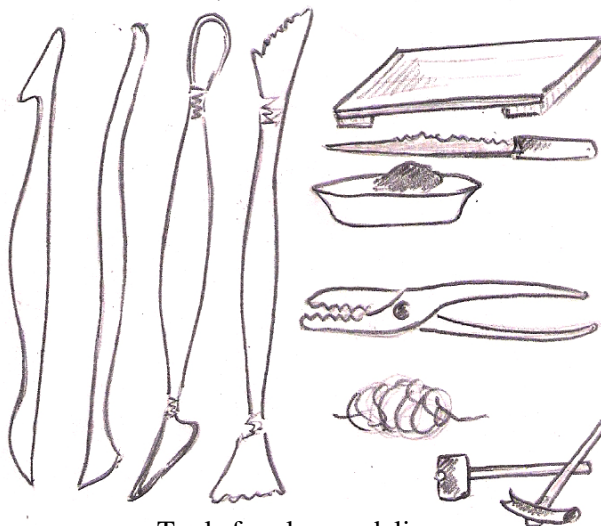
## (Clay modelling and craft)

### 9. Object modelling

Make simple blocks of clay



Model your desire shape, for example, a house. Assemble the parts and smooth the joint with your fingers.



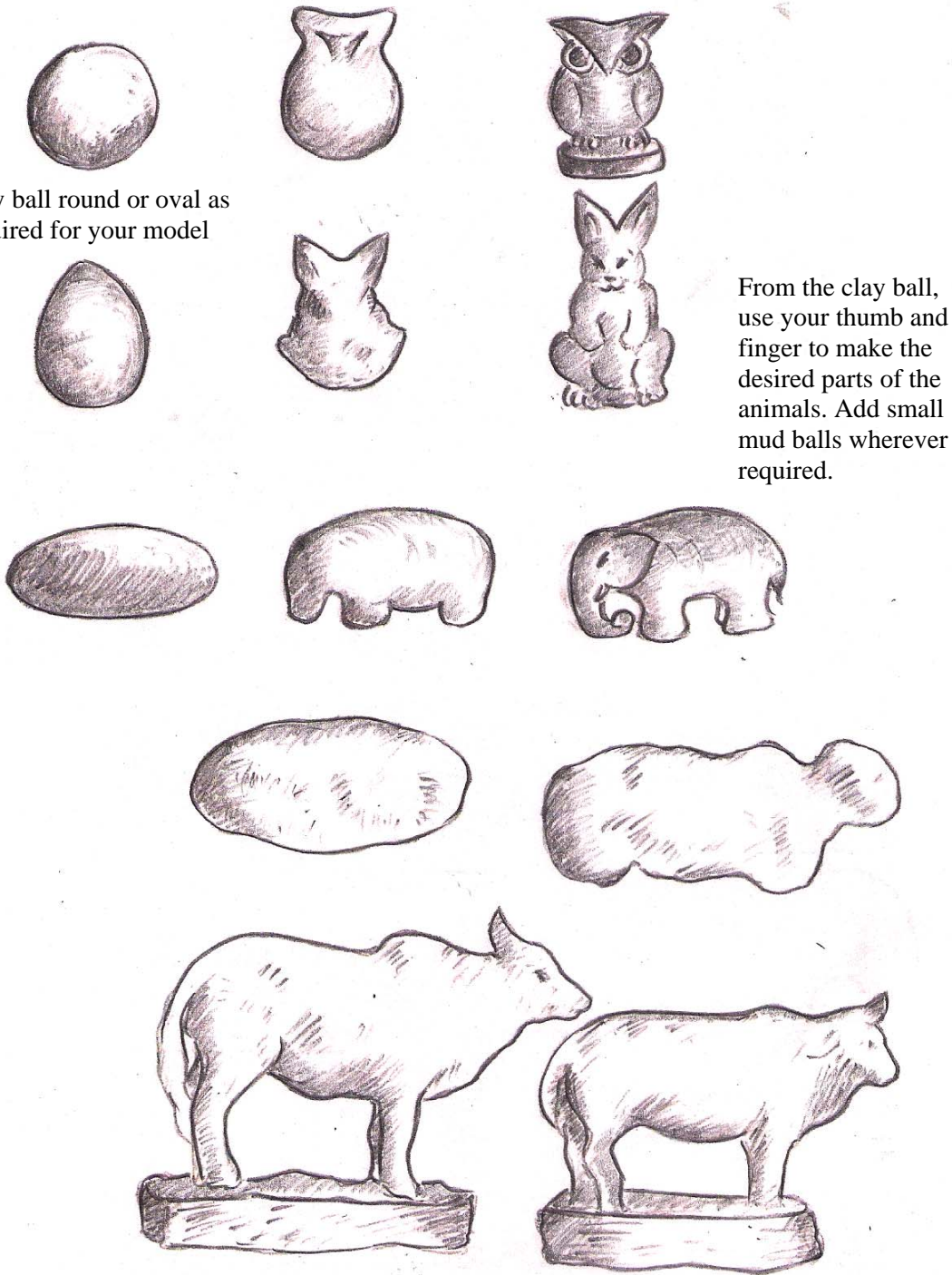
Tools for clay modeling

Using a knife or cutter, slice the portion to be removed. Flattened with a ruler (scale).



Simple clay model animals can be made from a ball of clay.

Clay ball round or oval as required for your model

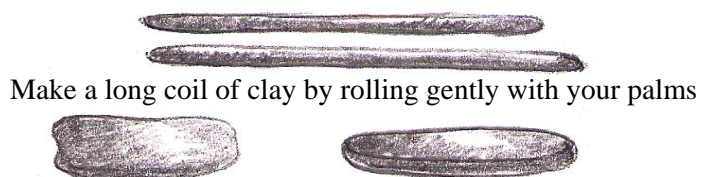


Clay work is interesting since it is malleable. You can make a variety of artwork such as animals, toys, dolls, utensils, etc.

## 10. Pottery

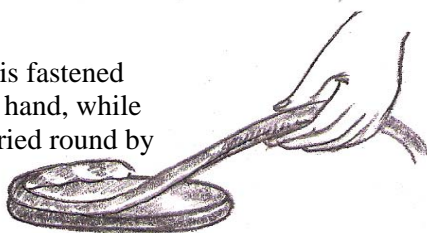


A clay ball is flattened to a pancake.



Make a long coil of clay by rolling gently with your palms

The first row is fastened with the right hand, while the coil is carried round by the left.



In oblique coiling, each roll is carried round to the row above, and the new one joints wherever the end happened to fall.



In ringing, the end of each roll is joined to its own beginning.



The finger marks of the joining can be left as a decoration.



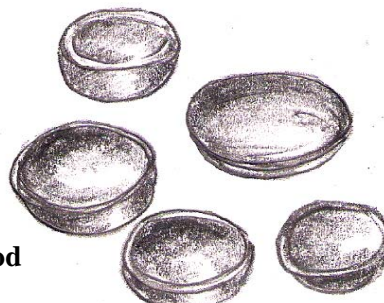
**Coil method**



Or the coils or rings can be partly or entirely smoothed out.



**Pinch method**



In pinch method, sink your thumbs into the ball of clay, leaving a base; rotate the pot by moving your pinching fingers slowly up the side of the pot. Make the rim a bit thicker than the walls. Smooth out the lumps in the walls. Simple models can be made by this method.